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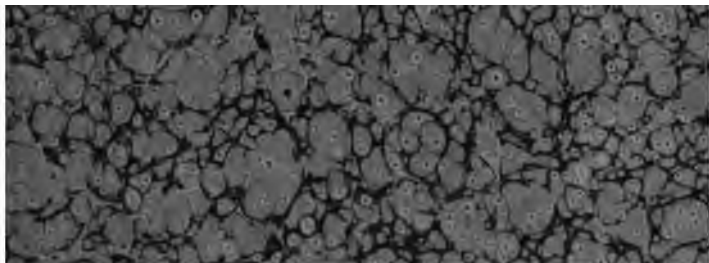
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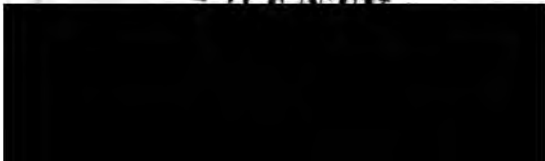
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**A COLI**

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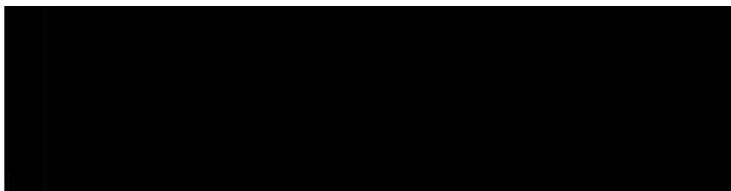
PARIS. — PRINTED BY FAIN,  
Rue Racine, n<sup>o</sup>. 4, Place de l'Odeon.

# TWENTY-FOUR CARICATURES

WHICH HAVE APPEARED IN PARIS,

**SINCE THE LATE REVOLUTION;**

WITH AN INTRODUCTION,



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WILLIAM L. BROWN

WITH AN INTRODUCTION

# INTRODUCTION.



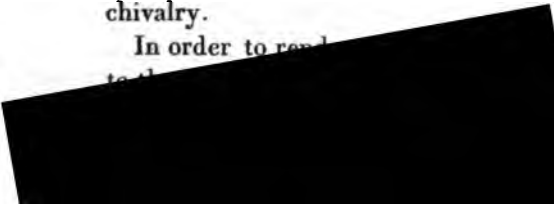
The object intended in

during the former Government, and  
y on the alert to seize any similar effusion of  
on. To publish a caricature, that could, in the s  
e, be deemed personal, was considered a serious  
ast the laws, and therefore most severely pu  
s remark must also serve as an excuse for the un  
tonness with which the Dutchess d'Angoulême is  
ome of the caricatures. Voltaire used to call h  
men over-grown babies; and it cannot be otherw  
nowledged, that, revelling in their newly-acquir  
they certainly have behaved like rude,  
fortunate Dauphiness, v

-----

bon Family : yet every one is also  
this sally, he intended no insult to  
merited compliment to her mental qu  
Corsican soldier proved himself mor  
towards a female adversary, than the  
many, in all ages, have been held up  
chivalry.

In order to read  
to the



e former is, in general, of the very nature of the latter arises from the very nature of the lucing it.—The one is a mere vapour, and cannot be dled;—the other is truly substantial, and seldom recedes in a cut and come again.







*... ..*  
*... ..*  
*... ..*

210

Merry-Andrew, in a motley-coloured dress, is most obsequious  
ouring to draw visitors to his Menagerie, the sign of which is ra  
tive. It is divided into four compartments : the lower one, o  
hand, is the Royal Tiger, the head bearing a strong likeness to  
Over this figure is *le Chat féroce*, the Wild Cat ; the crozier and  
the outline of the countenance, have much analogy with an Arc  
whose palace several hundred stand of arms were found, durin  
memorable days of July. Perhaps some future historian may  
explain to posterity, for what charitable intent they were pl  
The *Dauphin*, or Dolphin, a fish noted for its simplicity, calls  
R. H. the Duke d'Angoulême. The artist has not delineated  
which in French means both a petty or little King, and a W  
inoffensive personage meant, the Duke de Bordeaux, now  
Henri V, has, in this caricature, escaped the scourge of the satir

rench, — its proper signification, a Pitcher, also a Tankard or Mug; and the figurative, a Dolt, or Idiot. The blinking eye, pouting lip, and habitual simper, leave no doubt as to the likeness presented by the outline of the vessel: — Charles X, himself would certainly not disown it; whilst the late events fully justify the *crack*, in the upper part, not being omitted by the artist. The plain stock, the style of the hair, and the calotte, or priest's cap forming the lid to this *pretty mug*, recal the too strong predilection the personage has for the Jesuits: who, in happier times, so copiously helped themselves at his expense, and, finally, to his detriment.



CRUCHE

*devoutest persons allow that objects  
from which the Jesuits supply themselves, ad*







*... Arnold!!*

school of France are very satirically characterized in the two personages seen in the fore-ground. On the left-hand, a defender of the despotic principles of the *ancien régime*, who, imbued with prejudices that neither precept, nor example, can remove, still threatens, notwithstanding the late marked discomfiture, not to say ludicrous upset, of the adherents of Charles X, *qu'ils monteront à cheval*, "that they will take the field." "Yes," retorts his antagonist, a pertinacious Parisian dandy, "to scamper away the faster."

The back-ground is also very ingenious. On the left-hand is an orator: his attitude indicates him delivering a florid eulogy on Charles X, whose bust is discerned on a pedestal, with the word *Avant*, meaning, previous to the Revolution. In the middle, the same individual is seen endeavouring to hide himself, whilst danger is abroad: the word *Pendant*, marks the great event to be still pending — *Five Charles Xs* may have emanated from the frothy



## PLATE . . .

Illustration of one of Béranger's popular songs ; the burc

“ Vite, soufflons, soufflons, morbleu !  
Éteignons les lumières,  
Et rallumons le feu. ”

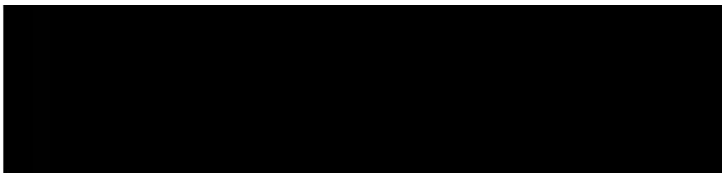
alling the Jesuits to put out the lights, and to kindle anew the  
ord. The extinguishing group, to the right, are seen busi  
at their work ; whilst those on the left, in the fore-ground,  
tive in their task of blowing and feeding the flames of civil stri  
stume of some of the characters, we are informed how willin  
dents of the old Court lent a hand to the detestable deed.



*Eteignons les lumieres  
Et rallumons le feu<sup>1</sup>*

Put out the lights and rekindle the fire

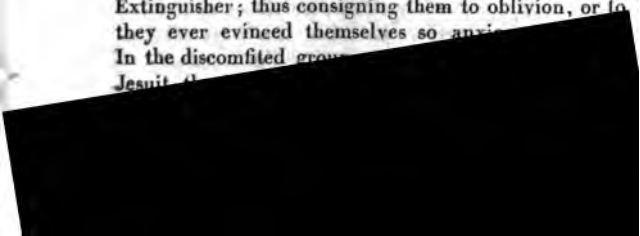




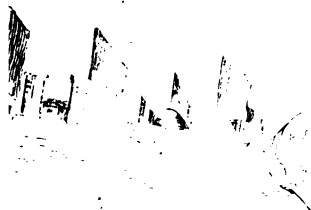
## PLATE II.

A most ingenious caricature; but, to understand the pith of it, the reader must keep in mind the double meaning which the word *Cruche*, bears in French, — its proper signification, a Pitcher, also a Tankard or Mug; and the figurative, a Dolt, or Idiot. The blinking eye, pouting lip, and habitual simper, leave no doubt as to the likeness presented by the outline of the vessel : — Charles X, himself would certainly not disown it; whilst the late events fully justify the *crack*, in the upper part, not being omitted by the artist. The plain stock, the style of the hair, and the calotte, or priest's cap forming the lid to this *pretty mug*, recal the too strong predilection the personage has for the Jesuits: who, in happier times, so copiously helped themselves at his expense, and, finally, to his detriment.

Here the principal personage is one of the Opera  
glorious days of July. By the medley of his costume  
in those moments of imminent danger, he was not one  
● the broad-sword at his side, no doubt, is a trophy g.  
Royal Guards, the satellites of despotism; and the tr.  
his cap, is the badge of his hard-earned freedom. — B  
he is now, with a long whip, driving the Despot and  
Extinguisher; thus consigning them to oblivion, or to  
they ever evinced themselves so anxious  
In the discomfited group  
Jesuit (the













of discord. The extinguishing group, to the right, are seen busily employed at their work; whilst those on the left, in the fore-ground, are not less active in their task of blowing and feeding the flames of civil strife. By the costume of some of the characters, we are informed how willingly the dependents of the old Court lent a hand to the detestable deed.



*Éteignons les lanternes  
Et rallumons le feu !*  
Put out the lights and rekindle the fire!







*Adieu niche.*  
Come, bundle in to your hole

royal crown, the banner of despotism, and the executioner's  
his cap, is the badge of his hard-earned freedom. — By way of amusement  
he is now, with a long whip, driving the Despot and his retinue into  
Extinguisher; thus consigning them to oblivion, or to that darkness  
they ever evinced themselves so anxious to cast over the human  
In the discomfited group may be remarked the Ex-King, the Dauphin  
Jesuit, the Archbishop of Rheims, etc.

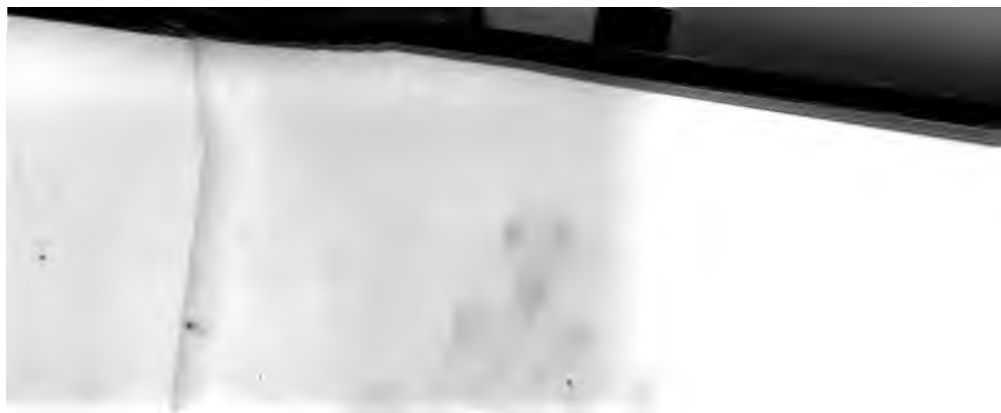




The personages represented here, are, the Dauphin, the Duke d'Angoulême : the train of the Dutchess, a Jesuit, a character most admirably delineated; so true in its keeping, that no doubt can exist, but that the artist has a nature. The King, whose eye has caught a glimpse of the floating over the public buildings in Paris, exclaims, "*nous ne sommes pas blancs.*" Literally, "Anthony, our consciences are not white." In French the word *Blanc*, White, means also Clear conscience. Charles' allusion may therefore be taken as an ensigns being changed, and to the consciousness of his









*Voulez vous leur faire peur? montrez leur les dents*  
Do you want to frighten them? Shew them your teeth.

three principal personages presented in this caricature, are Charles X, remarkable for his prominent teeth ; the Duke d'Angoulême, whose contemning attitude shows him entirely lost to this sublunary world ; and the Duchess, the only individual of the Family, truly aware of the real state of things. She is pointing to the rebel city, and urging the King to displace her, as the only means to retrieve their position : but Charley's posture rather indicates indecision and fear. Among the accessories, is

an Ordinance, declaring Paris in a state of siege, the result of the suggestion of the Dutchess ; who, according to the inscription, is supposed to be her Royal Uncle ; "If you wish to awe them, show your teeth." - French, *montrer les dents*, To show one's teeth, means, figuratively, firm resolution, or firmness.— But the advice is rather tardy, as may be inferred from what takes place in the back-ground, on the left hand ; where a rebellious operative, armed cap-a-pie, is seen kicking out a worthy Jesuit. - of the Paris barricades are also discernible.

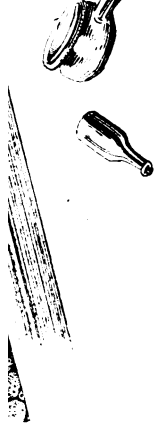
The fore-ground of this caricature presents the Dauphin's wife, the Duchess of Angoulême, reproaching her husband for his supineness; she says to him: "*Ah! si, si, si!*" Oh! but that I had the courage you want! The Duke may be considered good, and in keeping with that indolence: that of the Dutchess is coarse, and exorbitant. In the back-ground, a country-post is seen; presenting the bust of Charles X., with his royal diction bears the words, "*Pieu Monarque*," a miserable play on the homonyms *Pieu*, a Stake or Post, and *Pieux*, Pious, with no difference. The meaning of the motto can only be Royal Post; but a French Carlist would add the letter *x* and the reading would then be, *Pieux Monarque*, a Pious Monarch.











...which will be found more fully  
described in Pl. XV. Here we have some of the comforts of a sold  
exemplified—a few of the windfalls that come in the way of the  
Mars—an occasional reward for “ Seeking the bubble reputation,  
the cannon’s mouth.”—The personage represented is one of the Roy  
Guards, in full retreat :—the accessories falling upon his scone  
exaggeration ; for, it is well known that during the three “ glorious  
of July, the inhabitants threw out of their windows whatever could be  
— The motto is the burden of an old favourite ballad.

as is again seen,

away by the Operatives, bearing the impression of a caricature may be considered as possessing much humour; a style of style, in which the French are but little versed: — they have not even a word in their language corresponding to the English expression.







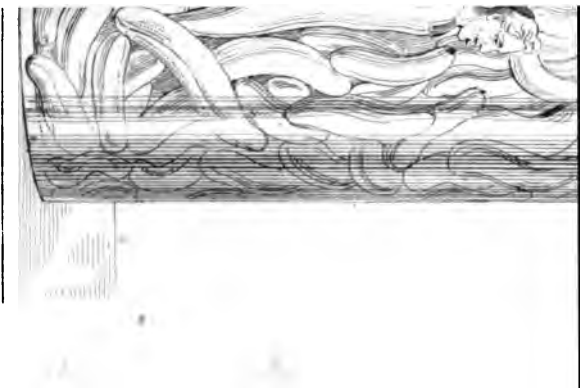




*C'est un petit moment je vous en prie*  
*à l'usage de l'humanité.*

...ing is here presented to us after the overt  
suppose to be at Cherbourg, at the fatal moment when he n  
Every excuse to dally away time has been employed: yet, l  
to leave the shores of France, still urges him, although in vain,  
with tears in his eyes, one more delay, however short. But  
tives are now inexorable; pack off, he must. — He is also dragg  
boat, by a rather rough looking tar.

with a priest's calotte, or con, as  
Charley's simplicity, and consequent weakness, in the  
and society. The French, sometimes, apply the word  
to a Noodle or Simpleton, a Dolt. In this sense,  
considered otherwise than a very low, vulgar expression,  
the jar are taken from an excellent popular song.



*our queen  
de la famille*  
as in the bosom of one's family?







*Cette multitude de peuple fait quelquefois des plaisanteries de bien mauvais ton.*  
The generally people sometimes play very foolish tricks.



Votre absence, si vous plaît pour l'amour  
Et ne puis plus rien vous  
Mille ans d'attente














## PLATE I

The subject of this plate, instead of a faithful representation of what actually occurred in Paris, during the three memorable days, were vigorously combating the troops in the streets from behind the barricades; the inhabitants, both males and females, showered down paving stones and bricks on the luckless soldiers. — Children were seen running about with off blunderbusses and pistols; — in short, the scene was one of confusion. The Royal Swiss Guards being stipendiaries, consequently handled the roughest in the



In Paris, the sweeping of the streets used to be done of course, was awarded to those who offered to do it : in July 1830, the People, assisted by the National Guard, took the sweeping of the town into their own hands; to the great annoyance of the antiquated prejudices. — The print before us is occasioned to the old school, by this innovation on the ceremony being observed, they are obliged to clear away the group on the right hand, the principal personage being away on a Jesuit's back : the bugle-horn around his neck, ceding him, show his over-fondness for the chase. ) is the Archbishop of Paris, borne by away a Gendarme given as a standard to the Carlist party, bears for the *pas*," the King never yields. Yet, he, and the whole of the army, are running off as fast as possible. The popular











# REPRESAILLES

*C'est, cent quarante fois, j'aime beaucoup  
la Charte en moyen*

We're one hundred and fifty times over, 's I love the Charter 's in moderation, however.

PLATE XVII.

RETALIATION. — The interior of a school for mutual instruction is here presented. By the tricoloured flag and military costumes of the boys, we are informed of the downfall of the jesuitical power. The youngers are now masters, out carry things rather high, if we may judge by the whip held by one of them, and the tricoloured cockade placed by another upon the hat of their former master, who is on knees, and obliged to submit to his pupils' will. As a penance they force him, whip in hand, to write one hundred and fifty times, "I like the Charter, I like the Charter much." The French word *Moyen* means both Round Hand, and Moderately. The boy's own learning is not however sufficiently advanced to express the number one hundred and fifty, correctly; he says, one hundred forty and ten times. The back-ground offers some disfigured relics of the olden time: — We see on one of the copies, *Le roi Charles X est aimé de ses sujets*; King Charles X is beloved by his subjects.

A good portrait of the Ex-King: he is here exposed through his own wilful errors, he has irretrievably lost and comfort his late position placed at his command. Now roaming in a foreign land he is obliged to implore the pity of strangers. Behind him are the famous Ordinances, thrown aside as waste paper. He exclaims to those who go by, "*Ayez pitié d'un pauvre aveugle,*" Pity a poor blind-man. His blindness is really no sham, having been in that state even from childhood: but those who know him well, doubt, whether, deceived by a strange illusion, he does not consider himself clearer-sighted than those mortals, who have the full enjoyment of their optics. His appeal to our feelings may therefore be deemed a little jesuitical.



*They pity'd our pensive wretch*  
*Play the sorrows of a poor blind man!*









*Grandes marionnettes*  
*Chacun son tour.*  
each in your turn.

... whose accoutrements impart the share  
great events of July 1830, now, by way of relaxation to him.  
ment to those who may wish to stop and enjoy the fun, is  
pantomimic representation of past grandeur. At the head  
puppets, to the right of the print, is the Prince de Poligna  
several Officers of the Royal Guards; then come, the Archbi  
Charles X, dressed as a Jesuit, and bearing an Extinguisher  
ness; the Duke d'Angoulême; and the Dutchess de Berry,  
children. — The popular Manager of this dramatic Corps is b  
urly kind of fellow; on the contrary, he is gaily beating hi  
ing merrily to the high-born train.

of Liberty and Social Order, preceded by a huge tricoloured cockade, that nearly smothers the Monarch. — In the terrible struggle occasioned by the fit, his Crown has been thrown off; and the consequences of the malady are so horrid, that, when awake, he will, for a long time, be under the full persuasion that it was no illusion which overpowered him.









# LES DEYS - TIRAQUE.

*bon vein ton coup d'état - Et bien beau dey  
 vide dey fust, dey maquis, dey mente, dey chu  
 - dey lapise, dey crete, dey lusse, dey creff  
 et que d'air dey loyal, dey mature  
 dey fusi, dey brulé, dey leoni, dey bridi.*

d'etat - Et l'on s'en  
 naque, dey monde, dey chui, dey  
 vete, dey lausie, dey-croiff, dey for  
 dey loyal, dey-meur, et dey  
 vete, dey l'etat, dey l'etat, et l'on s'en

to meet, no doubt the African intidel would not  
 easms against the European, who so lately obliges  
 shores. But, according to what is written under  
 that Charley, notwithstanding his own recent up  
 for a repartee. — The subject is entitled, *les Deys* &  
 also the Led-Astray. — The French preposition *D*  
 are compounded in that language answers to the E  
 Un, and sounds exactly the same as their noun *D*  
 thence arises the constant play on the words throu  
 French dictionary will explain the expressions, by  
 their simple and compound forms.













who is now supposed to have shifted " Into the lean and slipper'd pantaloon," still retains his strong propensity for shooting. A Gentleman of the Chamber is dragging a little wooden rabbit, at which his Majesty shoots, whilst an Officer of the Household is preparing another gun. Behind the King's chair, sits the Dauphin, ever the same listless being: the toys scattered around recal, his great renown as High-Admiral and Commander in Chief of the French Army; and the Trocadero particularly brings to mind, that he ranks with the mighty Heroes of the nineteenth century. The Dauphiness is seen in the distance, on the terrace, mounting guard with a long broom instead of a musket. The words under the design are a parody on a species of Bulletin which used to appear daily in the Newspapers, with a slight addition however, "*L'état moral de la famille royale est toujours le même.*" The mental state of the Royal Family continues the same.

The scene of confusion presented here is a pretty picture. The eagerness displayed by the Placemen, both of the Old and the new Government, to do homage to the reigning Power. These birds of prey were idle while the combat lasted: but, once the victory decided and clamorous, they rushed forth to share the booty.—To the principal group, one of the Operatives who fought so arduous a battle against tyranny, is seen looking calmly on these obsequious followers of that tyrant.—As he is one of those sarcastically called the “Lower Order,” he may not be sufficiently learned to quote Virgil’s lines, that begin *“Ipsos vos non vobis,”* and which, no doubt will occur to the classical reader when he exclaims, “The people fought and conquered, but they devour the spoil,” his idea can scarcely be said to differ from Mantuan Bard.



*The people of London, and the  
people of the other islands, but there*



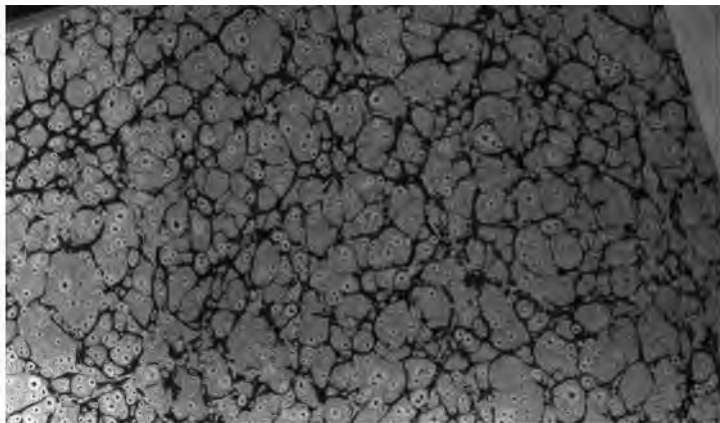




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